कविकुलतिलक श्रीनारायणपण्डिताचार्यविरचितः

सुमध्वविजयः

श्रीनारायणपण्डिताचार्यविरचितभावप्रकाशिका

श्रीविश्वपतितीर्थविरचितपदार्थदीपिकोद्बोधिका

श्रीछलारीशेषाचार्यविरचितमन्दोपकारिणी

इति व्याख्यानत्रयसमेतः

प्रथमं सम्पुटम्

Edited by

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and

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Preface

Sumadhva Vijaya is a biographical poem in which the life and the message of Sri Madhvacharya, the Founder of the Dvaita School of Vedanta, are described. Sri Madhvacharya travelled all over India twice covering the entire land from Ramesvaram to Badrinath. In the course of his journey he visited important centres of learning. Distinguished Scholars met him and debated with him. Contemporary rulers also met him and paid their respects. These events are described in this poem. It has therefore historical importance also.

The philosophical debates which Sri Madhvāchārya had with the scholars are summarised. In the course of this summary important philosophical concepts are explained. This has made it a philosophical poem. The thirty-seven works of Sri Madhvachārya are mentioned and briefly introduced.

In addition to the text of Sumadhva-Vijaya the commentary of the poet himself and two later commentaries by Visvapati thirtha and Chalari Acharya are included in this edition. Sampradaya Paddhati of Hrishikesha Thirtha and Sumadhva-Vijaya phala mālika of Sri Viṣṇu tīrtha are added at the end.

A detailed summary of the contents of the entire poems is given in English and in Kannada for the benefit of those who are not quite familiar with Sanskrit.

This is the third work in the series of the biographical poems of Dvaita Saints. Two other biographical poems viz., Sri Jayathirtha Vijaya and Sri Vyasayogi Charitam were published earlier.

Sri A.B. Shyamachar and Sri S.R. Pandurangi, have edited this work with the help of the Research scholars of the Foundation. We record our appreciation of their co-operation. We also thank Raghavendra Enterprises for neatly printing the publication in good time.

N. Narasimha Rau
Chairman
Dvaita Vedanta Studies &
Research Foundation, Bangalore.

Introduction

The Director of Dvaita Vedanta Studies and Research Foundation entrusted the responsibility of editing Sumadhva Vijaya with three commentaries to us. We gladly accepted the assignment. We procured the necessary manuscripts and prepared this edition. We have also consulted the earlier printed editions of the Text and commentaries. These were printed long back and separately. It was thought that it would be more helpful to the students and the scholars if these three commentaries are put together. Accordingly we have included the three commentaries viz Bhāvaprakāśikā composed by poet himself, Padārtha dīpikodbodhikā of Śrī Viśvapati tīrtha and Mandopakārini of Chalāri Āchārya. Bhāvaprakāśikā gives Tulu words that are Sanskritised in Sumadhva Vijaya and are difficult to identify without knowing the Tulu equivalents. The poet who has Sanskritised the Tulu names of persons and places is the best authority to help us to decipher Tulu names. He has done it in his commentary. His presentation of philosophical debates and the description of Nature is very vivid and effective, here and there it requires a little elucidation. This is done by the poet in his commentary.

Viśvapati tīrtha's commentary is an extension of an earlier commentary by Śrī Vedānga tīrtha. However it gives a lot of historical information that is not explicitly stated in Śrī Sumadhva Vijaya. It also introduces different places and persons mentioned in Sumadhva Vijaya with local background.

The third commentary viz Mandopakāriṇi is more a scholarly exposition than a simple interpretation. It fully explains the philosophical and poetic points.

The three commentaries enrich our understanding of Sumadhva Vijaya and take us deep into the language and thought of Sumadhva Vijaya.

We were not able to include Śrī Vedānga tīrtha's commentary in this edition since we were not able to get reasonably accurate manuscripts in Devanāgari script. We are not familiar with Tulu script and the transcription of Tulu script works in Devanagari script presents many difficulties. Therefore we thought of not undertaking this task at this stage.

Since, Sumadhva Vijaya is published more than half a dozen times earlier by competent scholars the Text is broadly a settled Text. A few variant readings that had developed in the course of time are noted by the commentators and explained. Our commentators do not reject a variant unless it is a scribal error violating the metre or grammar. One eminent commentator has remarked that just as a stream joining the holy river Gangā becomes holy, a variant reading also becomes acceptable as a part of the text unless it violates the very spirit of the Text. In the light of this we have broadly followed the Text adopted by Mandopakāriṇi and only in few places we have adopted Viśvapati's readings. The variant readings noted by the commentators could be easily made out in the commentary on the respective verses.

A detailed summary of the contents of Śrī Sumadhva Vijaya is given both in English and Kannada. Some useful appendices are added.

We take this opportunity to thank the Chairman Sri N. Narasimha Rau and Hon. Director Prof. K.T. Pandurangi for entrusting the editing of this work to us.

We are greatly indebted to Prof. K.T. Pandurangi for his valuable suggestions and the encouragement in the course of editing this work. For preparing Kannada summary of this poem we were guided by the Kannada translations of Vidwan S.V. Bhima bhatta and Dr. Vyasanakere Prabhanjanacharya. We are greatful to these two eminent scholars. Our thanks are due to Sri K. Krishnamurthy retired Deputy Commissioner of Transport, for providing photo of Śrī Madhvachāryas Pratimā at Pājaka Kṣetra. We offer our small effort of editing this work at the feet of Lord Nārāyaṇa, Śrī Mukhyaprāṇa and all elders.

A.B. Shyamachar
S.R. Pandurangi

Life and works of Śrī Madhvāchārya

Śrī Madhvāchārya also known as Śrī Ānanda tīrtha and Pūrṇaprajña was born in the village Pājaka Kṣetra about eight miles south-east of Udupi in the Upupi District of Karnataka in India. He flourished between 1238 A.D. to 1317 A.D. He took sannyāsāsrama when he was eleven years of age from Achyuta prekṣa, who stayed at Anantesvara temple in Udupi. Śrī Madhvāchārya studied veda and śāstra from Achyutapreksa. He also studied Advaita classics like Iṣṭasiddhi. He was not satisfied with Advaita interpretation of Upaniṣads, Brahmasūtras and Gītā. He independently studied these and Itihāsa-Purāṇa etc sacred literature. He wrote Bhāṣyas on Upaniṣads, Brahmasūtra and Gītā. He also prepared the digests of Mahābhārata and Bhāgavata. He wrote a special commentory on forty hymns of Ṛgveda bringing out the philosophical import of Ṛgveda. On the whole he composed 37 works. These are described in Sumadhvavijaya. He travelled over the entire India twice and visited Badari Kṣetra twice. The places visited by him and the scholars who debated with him are also mentioned in Sumadhva Vijaya. Among the scholars who met two are very important viz. Śrī Trivikrama Pandita and Śobhana bhatta also known as Ānanda bhatta. The first one wrote a commentary i.e Tatvapradipa on Brahmasūtra bhāṣya of Śrī Madhvāchārya. His son wrote Sumadhvavijaya. The second one took Sannyāsa from Śrī Madhva and was named as Padmanābha tīrtha. He hailed from the Godāvari region and propogated Dvaita siddhānta in Karnataka, Maharastra, Andhra and Tamilnadu.

Śrī Madhvāchārya established Śrī Kṛṣṇa temple at Udupi and gave sannyāsa to eight Brahmachārins. These developed into eight Mathas in due course. These details are also found in Sumadhva Vijaya.

The Dvaita school of Vedānta is a major school of Vedānta and presents theistic realism. The advaita concept of nirguṇa brahman and jaganmithyātva are strongly criticised. The ātmaikya doctrine is rejected. The doctrines of Guṇapūrṇa Brahman, Jagatsatyatva and Jīva Brahmabheda are established.

Many distinguished saints and scholars have contributed to Dvaita Vedānta literature. Śrī Jayatīrtha, Śrī Vyāsatīrtha, Śrī Raghūttamatīrtha, Śrī Vādirājatīrtha, Śrī Vidyādhīśatīrtha, Śrī Raghavendra tīrtha are important among these. It will be beneficial to the devotees and scholars to know the life and works of such a great personality. Sumadhvavijaya gives a detailed account of the same. It is considered as Mantrasāstra. Those who are familiar with Sanskrit can read the original with the commentaries. However, for the others a detailed summary of the content is given both in English and Kannada.

Poet Śrī Nārāyaṇa Panditāchārya

Nārāyaṇa Panditāchārya was the son of Trivikrama Panditāchārya who debated with Śrī Madhvāchārya and became his desciple. He must have seen Śrī Madhvāchārya when he was young, probably, going with his father on many occasions. He has good knowledge of Śrī Madhva's philosophy and is fully aquainted with the main events of Śrī Madhva's life. He is a gifted poet. He has inherited both the scholarship and the poetic talent from his father. His two brothers were also closely associated with Śrī Madhvāchārya. One of them viz Śaṅkarāchārya by name looked after the Library of Śrī Madhvachārya. His sister Kalyāṇidevi was also a poetess. His first poem Subhodāya is a small philosophical poem. His another poem Pārijātaharaṇa is in Yamaka alaṅkāra. Sumadhva Vijaya is his magnum opus. It has three dimensions (i) It is a historical poem (ii) It is a philosophical poem (iii) It is an excellent literary work. His faith in Śrī Madhva's philosophy, his devotion to Śrī Madhva are remarkable. Every verse reflects it. His description of Himālaya and Vedavyāsāśrama is a fine poetic presentation of nature's beauty and Riṣis's culture. His summary of philosophical debates is very eloquent and makes one feel that he is actually observing it. His description of the works of Śrī Madhva brings out the central point of each work. He does not miss any important event in Śrī Madhva's life. It is a model biographical poem of a great personality. A perusal of the full summary of this poem given below will be quite profitable. He has many other works to his credit. (A) His philosophical works are : (i) Nayachandrikā - a commentary on Brahmasūtra Anuvyākhyāna (ii) Viṣṇutatva nirṇaya tīkā (iii) Mithyātvānumāna Khandana tīkā (iv) Aṇubhāṣya tīka.

(B) His theological works : (i) Yogadīpikā (ii) Amśāvataraṇa (iii) Kṛṣṇāmṛta Mahārṇava tīkā (iv) Tāratamya stotram.

(C) His literary works : Two of his literary works (i) Subhodaya and (ii) Pārijāta haraṇa are already mentioned. Among others Maṇimanjari is most important. It is complementary to Śrī Sumadhva Vijaya in respect of its philosophical content. Yamaka Bhārata tīkā is a commentary on Yamakabhārata of Śrī Madhva which is a fine work of Yamaka Alaṅkāra, Sangraha Rāmāyaṇa is a digest of Rāmāyaṇa following Śrī Madhva's narration of Rāmāyaṇa in his Mahābhārata tātparya nirṇaya. Aṇu Madhva Vijaya is a summary of Sumadva Vijaya. Madhvāmṛta mahārṇava also

depicts Śrī Madhva's glory. Besides these a few stotras are also composed. His commentary viz Bhāvaprakāśikā on Sumadhva Vijaya is very brief but very instructive. It helps to identify the local places and Tulu names. These works reveal his poetic talent.

Śrī Viśvapati tīrtha

Śrī Viśvapati tīrtha has named his commentary as Padārthadīpikodbodhikā. This commentary is an extension of Śrī Vedāṅgatīrtha's commentary viz Padārtha dīpikā. This is indicated by the very name. It fully explains the grammatical structure of important words quoting Pāṇinī Sūtras, Patañjalī Bhāṣya and other standard grammer works. It also gives alaṅkāras and metre. Pramāṇavachanas in support of philosophical and theological concepts are profusely quoted. It is very helpful to comprehend both poetic aspect and philosophical aspect of Sumadhva Vijaya. Viśvapati tīrtha belonged to Śrī Pejāwara math, and was 19th successor. He lived in the early part of 16th century.

Śrī Chalāri Śeṣachārya

He is the author of the commentary viz Mandopakāriṇī on Sumadhva Vijaya. He belonged to a family that contributed a good deal to Dvaita literature for three generations. Chalāri Narāyaṇāchārya, Narasimhāchārya, Saṅkarṣaṇāchārya are welknown names in Dvaita tradition. These were the contemporaries of Śrī Vidyādhīśa tīrtha, Vedanidhitīrtha and Satyanidhi tīrtha. Chalāri Śeṣāchārya's commentary i.e. Mandopakāriṇi fully explains the text of Sumadhva Vijaya giving prose order by following the method of ākānkṣā. It quotes the lexicons. Grammar points are also explained. It is very helpful to the beginners as well as scholars. Among the commentaries of Sumadhva Vijaya it is more widely used.

Essentials of Sumadhva Vijaya

Śrī Sumadhva Vijaya Mahākāvya is a unique biographical poem. The life and the message of Śrī Madhvāchārya, the founder of Dvaita Vedānta and Vaiṣṇava religion are described in this Mahākāvya. It has three dimensions : (i) It is a historical poem (ii) It is a philosophical poem (iii) It is a poem of excellent literary quality.

While describing the life and message of Śrī Madhvāchārya the historical background of the times is given. Particularly the confused state of the mind of people and the need for the removal of such confusion is explained. Reference to the names of contemporary scholars and some contemporary rulers is made. Important centres of learning and culture are mentioned. It gives a fairly good account of the cultural and intellectual environment of the country at that time.

As it is a biography of a philosopher, his philosophy is fully explained. There is an impressive description of the philosophical debates, exposition of the philosophical concepts, and a detailed reference to the works of Śrī Madhvāchārya.

Since a literary medium is chosen to describe a philosopher and his philosophy, the poet has used it very effectively introducing all aspects of literary excellences such as a variety of figures of speech viz upamā rūpaka, utprekṣā, a variety of metres like upajāti, vasanta tilaka, emotions and sentiments, a rich vocabulary, alliteration and pun. A reader gets absorbed both in its charming style and the depth of philosophical thought. The crowning feature of the whole presentation is the deep devotion of the poet to Śrī Madhvāchārya whose biography is more than mere a theme of poetry for him. It is a hymn that is intended to be recited by his devotees. In fact it is recited by pious Mādhvas on every Saturday and certain special days. Its mystic power is experienced by many.

Mangala verses

This Mahākāvya commences by offering obeisance to lord Nārāyaṇa, Śrī Kṛṣṇa and Śrī Vedavyāsa. The name Kṛṣṇa refers to both Yādava Kṛṣṇa and Kṛṣṇa dvaipāyana. Therefore by a pun on the word Kṛṣṇa and its adjectives both are praised. Then, the poet seeks enlightenment from Śrī Madhvāchārya and offers salutations to his father and preceptor Śrī Trivikrama Pandita. He refers to his commentary Tatvapradīpa on Śrī Madhvāchārya's Brahmasūtra bhāṣya. He states that he is composing this Mahākāvya to serve two purposes viz. i) To obtain

Haribhakti through Gurubhakti (ii) To provide delight to the noble persons. He seeks the sympathy and support of noble persons for his task, since, it is a heavy responsibility. He proposes to describe the glory of the three incarnations of Mukhyaprāṇa which is described in vedic hymns like Balitthā Sūkta and Pavamāna Sūkta. It is difficult to arrange the great deeds of Śrī Madhvāchārya in an order. Therefore the poet begs the pardon of the readers, if he has stated an earlier event later and a later event earlier. This indicates poet's humility. However, the theme of his poem is very well planned and neatly accomplished.

Conspectus of Sumadhva Vijaya

In the first canto the main events of the two earlier incarnations viz. Hanuman and Bhīmasena are graphically summarised. The second canto describes the background and the need of the third incarnation, the birth of Śrī Madhva and his childhood. The third canto describes his boyhood, upanayana and gurukulavāsa. This is a preliminary stage of the theme.

In the 4th and 5th cantos Śrī Madhva takes sannyāsa āśrama from Śrī Achyutapreksa, he is coronated on the Vedānta Sāmrājya peetha and named as Ānanda tīrtha. He writes a bhāṣya on Gītā, undertakes South Indian tour, visits Trivendrum, Kanyākumāri, Rāmeśvaram, Śrīrangam and Śrīmuṣṇam and returns to Udupi. This is the first stage in Śrī Madhvāchārya's ascetic and academic activities.

In 6th to 8th cantos his visit to Badari, offering of his Gītābhāṣya to lord Nārāyaṇa, visit to Vedavyāsa āśrama, and lord Nārāyaṇa's advice to Śrī Madhva to write a Bhāṣya on Brahmasūtra are described.

In the 9th canto Madhva returns to Vyāsaśrama, listens to the discourses of Śrī Vedavyāsa and learns everything that is valuable and returns to Anantamatha. He composes Brahmasūtrabhāṣya. He moves out from Anantamatha. Shobhana bhatta and many other scholars meet him on his way back to Udupi. He returns to Udupi and establishes Śrī Kṛṣṇa temple. This is the second stage in the development of the theme.

In the 10th canto certain events that revealed the extra-ordinary strength and power of Śrī Madhva are narrated. In 11th canto there is a beautiful description of Vaikuntha. In 12th canto Pundarīkapuri and Vādisimha trying to uphold advaita and their defeat. Śrī Madhva's mastery on Vedic hymns, the theft of his Library are described. In 13th canto king Jayasimha invites Śrī Madhva to his city. Śrī Madhva

proceeds in a grand procession. He goes to Viṣṇumangala temple. Here the poets narrates the birth and education of Trivikrama Pandita who will meet Śrī Madhva in the 15th canto. In 14th canto the daily rituals and the teaching programme of Śrī Madhva are described. In 15th canto Śrī Madhva's discourse on different systems of philosophy and his pointing out the drawbacks in the same and his exposition of Tatvavāda are described Trivikramapandita who was listening this discourse debated with him for fifteen days and becomes his desciple. He praises the works of Śrī Madhvāchārya. Before concluding this canto Śrī Viṣṇutīrtha the younger brother of Śrī Madhvāchārya, Śrī Padmanābha tīrtha who was mentioned as Śobhana bhatta earlier and many other Sannyasin desciples of Śrī Madhva are mentioned. This is the third stage of the theme.

In 16th canto certain important events not mentioned earlier are recapuchulated. Finally the poem is closed by a glorious event of Deities and Gandharvas showering flowers from the sky on Śrī Madhva when he was delivering discourse on Aitareya Upaniṣat at Anantes̀vara temple.

The incarnation of Hanumān

The first canto narrates the main events in. the earlier two incarnations viz. Hanumān and Bhīmasena. Mukhyaprāṇa was born as a son of Kesari in Tretāyuga. He was named as Hanumān. The expression hanu not only refers to knowledge but also bhakti, vairāgya etc. other virtues also. As he had all these virtues he got that name. The poet describes him as Mahābhāgavata i.e. he who has practiced Bhāgavata dharma devotedly. He was a well wisher of Sugrīva. When he saw Śrī Rāma he prostrated at his feet with deep devotion. Śrī Rāma embraced him. Śrī Rāma whispered a message into his ear. He went to Laṅkā delivered the message of Śrī Rāma to Sītā. Burnt the demons in Laṅkā and returning back prostrated at the feet of Śrī Rāma. He took Śrī Rāma on his shoulder, built a bridge to cross the sea. The poet describes the battle with Rāvaṇa as a sacrifice and states that Śrī Rāma is the sacrificial fire, Sugrīva is Yajamāna i.e. sacrificer, Lakṣmaṇa is pratiprasthāta, Aṅga etc are Ṛtviks and Hanumān himself is adhvaryu. Rāvaṇa was offered in the fire at this sacrifice. In the course this battle Hanumān brought Sanjīvini hill. After the battle Hanumān and served them. After coronation of Śrī Rāma, Sīta presented a navaratnamālikā to Hanumān. This was in a way an embodiment of he grace on him. Śrī Rāma placed his palm on his head and said I will always be present at your heart. There was plenty of wealth with Śrī Rāma.

Hanumān was most liked person but still he asked for only the service at Śrī Rāma's feet. Hanumān went to Kimpuruṣa area and is engaged in the recitation of Rāma-nāma.

The incarnation of Bhīma

After describing the chief events connected with Hanumān and his deep devotion to Śrī Rāma, the poet describes the deeds of Bhīma the second incarnation of Mukhyaprāṇa. The strength of Bhīma was displayed soon after his birth. When he was born, a tiger sitting nearby roared. Kunti was frieghtened and child was dropped. The child fell on the peaks of Satasṛṅga mountain. It was pounded. The poet says Indra was able to cut only the wings of the mountain with his Vajrāyudha while Bhīma even as a child completely pounded a huge mountain. From Mahābhārata story it is well-known that Kauravas tried to poison him, push him into deep water, burn him in lākṣāgṛha. These events are stated and it is added that after he escaped from lākṣāgṛha with his mother and brothers he met Śrī Vedavyāsa on his way in the forest and offered all his deeds at his feet. This is more important than displaying strength. The poet compares Bhīma coming out of lākṣāgṛha to that of yogin leaving his body. The poet also takes care to say that he was born by the mere touch of vāyu. It was not an ordinary birth.

Further, he met Śrī Kṛṣṇa at the time of Draupadi Svayamvara. He married Draupadi. The poet compares Bhīma to Rājahansa and Draupadi to Rājahansi. Though the five brothers are supposed to have married Draupadi, Bhīma alone was Draupadi's husband. There were four other women within the body of Draupadi who were real wives of the other four brothers. This is made clear in Mahābhārata tātparya nirṇaya. Later he killed Jarāsandha. He killed Krodhavaśas etc. several demons. Maṇiman was the leader of these demons. He killed Kīchaka. Finally he killed Duryodhana. He installed his grandson Parīkṣit on the throne and he attained his original form. In conclusion the poet beautifully describes Bhīma as a bee howering at the lotus feet of Śrī Kṛṣṇa, as a swan at the lotus face of Draupadi and as a sun for lotuses of people.

कृष्णाङ्घ्रिपङ्केरुह भृङ्गराजः कृष्णामुखाम्बोरुह हंसराजः ।
प्रजासरोजावलिरश्मिराजः स सोदरोऽराजत वीरराजः ॥

The back ground of Madhvāvatāra

After describing the earlier two incarnations, the poet narrates the circumstances that necessitated the third incarnation.

The demons who were killed desired to take a revenge and were born again in Kaliyuga. Maṇiman took their leadership. He took Sannyāsa āśrama to create faith in the minds of the people. He started preaching Buddhist philosophy as Vedic philosophy substituting the Buddhist technical terms by Vedic technical terms. He utilised Brahmasūtras to propagate his theory. He declared the world to be an illusion, God as attributeless, there are no souls distinct from God. As a result, God was removed from the minds of the people.

Chaturmukha Brahmā and other deities appeal to Nārāyaṇa

The second canto begins with an appeal to lord Nārāyaṇa by Chaturmukha Brahmā and other deities to save the people from this confusion and provide true knowledge. Lord Nārāyaṇa instructs Mukhyaprāṇa to take an incarnation and give correct knowledge about the God. Nārāyaṇa himself does not take any incarnation in Kali age. Chaturmukha Brahmā does not take incarnation at all. Therefore, Mukhyaprāṇa was asked to take an incarnation.

Whenever an important divine event takes place, a divine hint is given about it to the people concerned. On Makara Śaṅkramaṇa day a big festival takes place at Rajatapīthapura. A large crowd gathers for this function. Lord Ananteśvara desired to give a hint of the incarnation of Mukhyaprāṇa in the form of Śrī Madhva. He entered into a person who was participating in the function and made him to climb dhvajastambha and dance on the top of it. This attracted the attention of all. Then, the person announced that a great jñānin will take incarnation on this bhārata land for the welfare of all noble people. This hint was soon realised in the form of the birth of a son to Śrī Madhyageha bhatta.

Parents of Śrī Madhvāchārya

This Madhyageha bhatta was a resident of Śivalli village between Vedādri hill and Rajatapīthapura. Later he moved to Pājaka kṣetra. Near this place there is a temple of Durgā on a hill called Vimānagiri. There are also four tīrthas viz paraśu tīrtha, dhanustīrtha, bāṇatīrtha and gadātīrtha. It may be noted here that these are the names of four weapons. The idea seems to be that just as the weapons

destroy the enemy a bath in these tīrthas will destroy the sin. A hint may also be taken that the great person to be born here will destroy the ignorance and wrong knowledge. This Madhyageha bhatta married Vedavati. He lived a pious and purposeful life with her like a wise man enjoying upaniṣads, a pure man practicing bhakti and a man free from attachment attaining liberation.

गेमेच्छयोपनिषदेव महाविवेकः भक्त्येव शुद्धकरणः परमश्रितालम् ।
मिथ्याभिमानरहितः परयेव मुक्त्या स्वानन्दसन्ततिकृता स तया द्विजेन्द्रः ॥

He was a devotee of lord Ananteśvara, he was expert in Mahābhārata and Purāṇa. He used to deliver discourses on these regularly at Ananteśvara temple. However he was confused by nirguṇa brahmavāda that was preached around.

Birth and childhood of Śrī Madhva

He was longing for a son. He told his wife that Kardama, Paraśara, Pandu etc great persons got a worthy son by serving God. Let us serve him devotedly to get a good son. Both of them served Ananteśvara for twelve years. He lived a very austere life in order to make his body pure. The two observed payovṛta etc austere rituals. As a result of this, Vedavati became pregnant. As soon as she delivered a male child Vāyu arrived and entered into the child. He made the incumbent of the child's body to vacate. At this time Madhyageha bhatta was engaged in delivering discourses at the Ananteśvara temple. As he was returning he heard the drum sound of a marriage party and also the drum sound of deities to express their joy at the birth of Vāyu in the form of the child. He entered the house saw the brilliant child and profusely praised the grace of God. He performed jātakarma etc rituals and named the child as Vāsudeva. A person called Pūrvalaya i.e. mudillaya, a resident of the house in the east, donated a cow to provide milk to this child. As a result of this he was born as a son of his son to get the benefit of Śrī Madhva's teachings. Here the poet remarks that a donation given to a deserving cause yields enduring result. दानं ध्रुवं फलति पात्रगुणानुकूल्यात् । (II-30)

After sometime Madhyageha took the child to Ananteśvara temple and offered him to God and prayed for his welfare. While he was returning home a ghost attacked one of the accompanying persons. He omitted blood. The ghost entered into that person and announced. I kill all persons who come in our way when we wander at night. It is because of the special power of this child that I have not been able to hurt or kill you all. The child seems to be a unique person.

On some other occasion the mother Vedavati went out entrusting the child to her daughter. Soon after the mother left the child started crying. The daughter tried to pacify the child but it went on crying. She thought the child must be hungry. Some pulses were kept nearby to feed the cattle. The girl fed the child with these pulses. When the mother returned the girl told her that the child is fed by pulses. The mother felt panicky. The father also started reciting dhanvantari hymn. When they found the child was not at all affected and was quite playful, their anxiety was reduced.

The child slowly started walking and started talking. One day the child went out holding the tail of a bull along with the bull. The parents started searching for the child. A forest dweller told them that he saw the child moving with the bull, they could not believe him. How can an year old child move alone. However, when the child returned in the evening they had to believe it. When the parents got the child back, they felt like a poor man getting chintamani and a seeker of liberation getting knowledge.

On another occasion, a rich person who had lent money to buy a bull arrived and wanted his money to be returned. He insisted that he will observe fast until his money is returned. On hearing this the child took a few tamarind seeds and gave it to the rich man. He returned. Later when Madhyageha managed to get some money and offered it to the rich man he said he has already received the money. The seeds given by Vāsudeva were much more than money. These led to the liberation of the rich man. The poet concludes this canto with the observation that when Vāyu took his incarnation on the earth the hearts of the noble people were full of joy just as the lotuses bloom when the sun arises.

In this narration of the birth and childhood of Sri Vāsudeva certain special points have to be noted. i) When evil men overtake the noble men and noble cause, the divine intervention becomes necessary to cut the evil forces to the size. This is indicated by the appeal of chaturmukha Brahmā etc. deities to lord Nārāyaṇa and his instructions to Vāyu to take incarnation. (ii) To get a worthy son the parents have to be worthy of it. This is indicated by the practice of austerities by Madhyageha bhatta and his wife and their deep devotion to lord Ananteśvara (iii) Great personalities give sufficient indication of their greatness to inspire confidence in the minds of the average mear and lead them on the right path. This is indicated by the events like the child wandering following the bull, eating pulses, exposing the ghost that had caught hold of a person, satisfying the money lender

by giving him tamarind seeds etc. These events look routine on the part of a child. However, these have deeper significance. Some of these indicate that the child is no other than Vāyu.

The adventures of Śrī Madhva as a boy

Continuing the narration of the childhood and boyhood the poet informs us that on another occasion the parents of Vāsudeva went to participate in the marriage function of a relative. In that function everyone was moving busy here and there. Vāsudeva escaped the attention of every one and moved towards a temple in Kānanavana i.e. Kudavuru, and offered his obeisance to the lord of Rāma. From that place he moved towards the place called narikeli-antara i.e. talakude, and offered his obeisance to lord Hari. Then he moved to Rajatapīthapura. As he moved people were enquiring as to where he is going as he was too young. However, he used to smile and move on. The deities and learned men intently observed him as he moved. Every obeisance offered by him was equivalent to an Aśvamedha sacrifice. As Vāyu he had always God at his heart and always offered obeisance to him. However, he particularly offered his obeisance at these temples to instruct the people to do so. His father started searching for him he went on asking every one on the way. Ultimately he traced him at Ananteśvara temple. He was filled with the tears of joy. However, he controlled himself and asked his son as to who accompanied him. The son replied that the lord at Kānanavana accompanied him. The father prayed God to protect his son. He took him back and returned home. Vāsudeva used to frequently wander at Vimanagiri also. Here, Durgā used to take care of him.

Father started to teach alphabets to him. He did not want to repeat the same lesson again. The father felt that since this boy is far ahead of others in learning he should be taught separately and privately.

Once Vāsudeva went to a place called ghṛtavalli i.e. neyampalli, with his mother. A well-known exponent of Purāṇa Śivabhatta used to deliver discourses at that place. Vāsudeva attended this programme along with his mother. In the course of the discourse Śivabhatta wrongly explained certain portion of the text. Vāsudeva intervened and said that your explanation is wrong. The people assembled requested Vāsudeva himself to explain the correct interpretation. On returning home he narrated to his father Śivabhatta's explanation and his explanation. The

father confirmed that his explanation was correct. The father felt that this was due to the grace of his Kuladevatā i.e. Ananteśvara.

On another occasion when Madhyageha bhatta himself was delivering discourse. There was a description of several trees and fruits in the portion of the text concerned. Madhyageha omitted to explain the name of a fruit likucha. Vāsudeva pointed out this omission and he himself explained it as large bread-fruit i.e. hebba halasu.

Upanayana and early education of Śrī Madhva

The father performed the upanayana of Vāsudeva in a grand way and advised him to serve the sacred fire and Guru, and study the Veda. These are three important tasks of brahmachārin who undergoes upanayana. The deities who had assembled to witness upanayana laughed at this advise given to Vāsudeva as if he was an ordinary boy. He himself was Guru of all.

परिचराग्निगुरू चरितव्रतः सुचरणः पठ साधु सदागमान् ।
इति गुरोः त्रिजगद्गुरु शिक्षणे स्फुटमहासि सुरैः कृतसाक्षिभिः ॥

When Vāsudeva was moving near Durgā temple the demon Maṇiman appeared in the form of a serpant and tried to bite Vāsudeva. However, he was pounded by foot. Vasudeva started studying Veda etc lore as if he was an ordinary boy. However, the Vedas and their chief import Nārāyaṇa were always at his heart. Along with his studies he was also very playfull. He used to participate in running, jumping, climbing etc along with other boys and was always leading in these programmes.

As he was quick in grasping lessons he did not pay any attention when the same point was repeated or a point is explained slowly. This created an impression in the mind of his teacher Pugavana i.e. Totantillaya. He told him that he is not attentive. He asked him to recite the portion taught. Vāsudeva recited the whole lesson clearly and correctly. The way in which he recited not only delighted the teacher but delighted the deities also.

Once, Vāsudeva's teachers son suffered very heavy headache. Vāsudeva breathed into his ear. The headace disappeared.

Vāsudeva mastered Nārāyaṇopaniṣat in one reading only. It is no wonder, since, he is the master of all lores.

In the course of reciting the Aitareya upaniṣad before his teacher, he taught the secret meaning of it to his teacher. This made the way for the liberation for him.

साक्षादथोपनिषदो विभुरैतरेय्याः । पाठच्छलेन विजनेर्थरसान् ब्रुवाणः ।
अध्यापकाय वितताार विमोक्षबीजम् । गोऽविन्दभक्तिमुचितां गुरुदक्षिणां सः ॥ (III-55)

Śrī Madhva takes Sannyāsa

The fourth canto describes Vāsudeva taking sannyāsa. After completing his study Vāsudeva thought that to get completely attached to God detachment from all other worldly things is necessary. People respect a person of distinguished conduct. Those who have wrongly interpreted the scripture have also to be refuted. Those who oppose God by concealing his true nature and projecting false ideas have to be punished. To destroy them physically goddess Durga will come down. I have to destroy their wrong preachings. With this thought he decided to take Sannyāsa and offered his praṇāmas to God who is all pervasive, and all others at home with a view to obtain God's endorsement. Then, he went in search of a Guru.

There was a yati by name Achyutaprekṣa. This was a beffiting name for him. In earlier birth also he was a sannyāsin and used to receive food from Draupadi by way of Madhukaravṛtti. Though he had studied Śāstra with a wrong interpretation, it did not affect him adversely as he repented for such pervert understanding later. His own teacher had told him in confidence that he should not believe the ideas of nirguṇa brahman and Jīvabrahmaikya. On hearing his Guru's advice he came to Rajata pīthapura and started serving lord Ananteśvara. He was told by lord Ananteśvara entering into a person that you will know me from a disciple of yours who will soon come to you. Vāyu himself who had taken human form arrived as his expected disciple.

In the meanwhile the parents of Vāsudeva who were disturbed by the idea of their son taking sannyāsa arrived. In order to persuade him and change his mind they prostrated at his feet. Vāsudeva said 'since, the elders are not expected to prostrate at the feet of youngster, God has made you to give permission to me by this act. Madhyageha was not able to give a convincing answer and returned home. Every moment became unbearable to him. He again went in search of his son. He crossed Netrāvati river and met him at Kutyadi matha. He told the son 'If you take sannyāsa I will die by observing fast. Vāsudeva immediately tore a piece of cloth, made it his Kaupina and told the father, he should not put obstacles for a

noble cause. The father told him there is no one to take care of them in their old age. Though I may agree your mother may not agree. However, Vāsudeva said they will get another son soon. Madhyageha returned home. In due course they got a son who was like Lakṣmaṇa to Śrī Rāma and Arjuna to Bhīma. This younger brother of Vāsudeva also later took sannyāsa and became Viṣṇutīrtha. After the birth of this younger brother Vāsudeva visited home and convinced his mother. He went back to Achyutaprekṣa and duly received sannyāsa performing all rituals connected with it. He was given the āśrama name as Pūrnabodha. As Mukhyaprāṇa he is the rightful person for Omkāra recitation which he has now resumed as a Yati. Omkāra is ordinarily believed to contain three syllables. However, it contains infinite syllables and conveys infinite qualities of God. He followed the practices of a sannyasin so meteculously that it was a lesson even to Achyutaprekṣa.

अनन्तमात्रान्तमुदाहरन्ति यं त्रिमात्रपूर्वं प्रणवोच्चयं बुधाः ।
तदाभवद् भावि चतुर्मुखाकृतिः जपाधिकारी यतिरस्य सूचितः ॥

While Pūrnabodha was offering his obeisance to Ananteśvara after receiving sannyāsa lord Anateśvara entered into a person, took Pūrṇabodha holding his arm and presented him to Achyutaprekṣa indicating that he should entirely be guided by Pūrṇabodha.

Gangā arrives at Madhva Sarovara

Pūrṇabodha desired to go to the holy river Gangā. It was difficult for Achyutaprekṣa to be separated from him even for a short while. He prayed God to solve his difficulty. Ananteśvara announced through a person that Gangā will arrive here on the third day. Accordingly Gangā arrived. Pūrṇabodha and others had holy bath, since then, Gangā arrives here once in twelve years.

Within forty days of taking āṣrama Pūrṇnabodha defeated Vasudeva Pandita etc several advaita scholars.

Śrī Madhva points out drawbacks in Iṣṭasiddhi

Achyutaprekṣa started explaining Iṣṭa siddhi an advaita work of Vimuktātman. Pūrṇabodha pointed out thirty two fallacies in the very first verse. People realised that advaita approach was not a valid approach.

Śrī Madhva recites the prose portion of Bhāgavata

While listening to the discourse on Bhāgavata some listeners raised the point that there are different readings of the text of Bhāgavata. It is difficult to decide which of them is original. Pūrṇabodha picked up one and said this is original. Others were not willing to accept his authority. They asked him to recite the prose portion in fifth skandha. It is easy to remember the verses but it is not so easy to remember the prose. Therefore, they wanted to test him in prose. He easily recited the entire fifth skandha. Achyutaprekṣa asked him 'How could he recite that portion which he has not read. Pūrṇabodha replied he has read all in his earlier birth.

अत्र जन्मनि न यत् पठितं ते जैत्र भातिकथमित्यमुनोक्ते ।
पूर्वजन्मसु हि वेद पुरेदं सर्वमित्यमित बुद्धिरुवाच । (IV-53)

Śrī Madhva is coronated on Vedāntasāmrājyapeetha

The fifth canto commences with the installation of Pūrṇabodha on Vedānta Sāmrājyapītha by his guru Śrī Achyutaprekṣa. He gives him a new name Ānandatīrtha. This was most appropriate.

आनन्दरूपस्य परस्य पात्रधीः आनन्दसन्दायि सुशास्त्रकृत् स यत् ।
आनन्दतीर्थेति पदं गुरूदितं बभूव तस्यात्यनुरूपरूपकम् ।।

Śrī Madhva defeats logicians Vādisimha and Buddhisāgara

The Supreme God Ānanda was especially present in him. He was the exponent of Śāstra that gave ānanda.

After some time, a sannyāsin known to Achyutaprekṣa arrived accompanied by a large number of desciples who were experts in logic. They argued that the difference between jīva and Paramātman could be established even by inference. They proposed a syllogism that jīva and paramātman are distinct since, jīva is regulated by paramātman. This syllogism was refuted by Ānandatīrtha by pointing out that the sādhya i.e. bhinnatva, cannot be considered as bhinna, abhinna or bhinnā-abhinna with pakṣa. The first alternative i.e. bhinna, will lead to anavasthā i.e. infinite regress. The pakṣa and sādhya i.e. bheda, have to be related. This relation also being distinct it has to be related by another relation that requires one more, thus it leads to ananvasthā. The second alternative i.e. abhinna, also does

not work. If pakṣa and sādhya i.e. bheda, are identical, then, one of them only remains. The other cannot be proved with reference to that one. The third alternative viz. bhinnā-abhinna is contradiction. Therefore the syllogism proposed to establish bheda cannot prove it. This refutation is intended only to show the inability of the prativādin to argue properly. It is also intended to show that bheda is not accepted merely on the ground of logic but it has to be accepted on the basis of śruti. Mere logic is not able to prove any doctrine. It cuts both ways. It is a pramāṇa only when it is supported by śruti.

Then, they proposed another syllogism to establish the illusory nature of the world. 'The world is illusory, since it is cognised as in the instance of sūkti rajata. This syllogism is countered by the syllogism 'The world is real, since, it is cognised as in the instance of jar. Stating this counter syllogism it was pointed out that in the instance of Sūkti rajata, the rajata was not actually cognised as it was not actually present while in the case of jar it is actually 'cognised.' Hence the hetu cognised establishes reality of the object concerned but not its illusory nature. There is no such an entity as sad-asad vilakṣana. Sūkti rajata is asat. Therefore, its cognition cannot establish the illusory nature of the world. On hearing this skillful analysis the scholars assembled were delighted and described Ānandatīrtha as Anumānatīrtha.

Then, another scholar by name Vādisimha acompanied by Buddhisāgara who was a buddhist and opposed Veda arrived seeking a scholar for debate. Achyuta prekṣa asked Śrī Ānandatīrtha to come to Rajatapīthapura, who was presently in another Matha. He arrived and refuted Vādisimha's detailed arguments by very brief remarks. Vādisimha again proposed eighteen points. Ānandatīrtha refuted all those points quickly. He defeated Buddhisāgara also. They said they will continue the debate the next day. They left the place. They were not found by the next day morning.

Śrī Madhva points out the inconsistancy in Śaṅkarabhāṣya

While discoursing on Brahmasūtra bhāṣya of Śaṅkara, Ānandatīrtha went on explaining its inconsistency with sūtra import and sūtrakāra's intention. He pointed out that it is against śruti and sūtras. The scholars and disciples attending his discourses requested him to provide a fresh and correct interpretation. Accordingly, he explained the correct import of sūtras profusely quoting śruti and smṛti passages. This was a precurser to his Brahmasūtra bhāṣya composed later.

Śrī Achyutaprekṣa and an elderly sannyāsin who had taken sannyāsa from Achyutaprekṣa also requested him to prepare a bhāṣya on Brahmasūtras giving its correct interpretation. His father Madhyageha came and was very much delighted to see his son brilliant with spiritual splendour.

Śrī Madhva's South Indian tour

Ānandatīrtha undertook a tour of South India. He visited Viṣṇu mangala, Payasvini river, Tiruvanantapuram and Kanyākumāri. He delivered discourses on Brahmasūtras at all these places attracting learned people. At Tiruvanantapura, he had darśan of God Anantapadmanābha. He delivered discourses on Brahmasūtras bringing out pūrṇaguṇatva of Brahman and the distinction between jīva and Brahman. A person known by name Kudipusturu i.e. aprāmśa nūtna objected that he who has not written a bhāṣya himself has no right to criticise the earlier bhāṣyas. This man was Śaṅkara reborn. Ānandatīrtha said you better raise objection against our interpretation, if any, rather than questionning the right. He was not able to raise any objection. The scholars assembled were very much impressed by the personality of Ānandatīrtha.

From Tiruvanantapura, he went to Kanyākumari. Taking bath in Kanyakā tīrtha he went to Rameśvaram. He observed his Chāturmāsya at Rameśvara and had the darśana of Ramesvaram. Then he went to Śrīrangam. From Śrīrangam he went to Śrīmuṣṇam and visiting many other piligrim centres and temples he arrived at a temple on the bank of Payasvini river and completed his South Indian tour. He installed a Viṣṇu idol at that temple. Thousands of people used to come to offer their obeisance to him every day. They were delighted by his splendid personality.

सुस्मितेन्दुमरविन्दलोचनं स्वर्णवर्णमतिभद्रभाषणम् ।
वीतभूषमपि विश्वभूषणं तं दिदृक्षुरलमापतज्जनः ॥

Śrī Madhva explains Aitareya hymn and hundred meanings of Viṣṇusahasranāma

While Ānandatīrtha was delivering discourses at the temple on the bank of Payasvini river a scholar attending the discourse suggested that he should explain the import of a hymn of Aitareya. Śrī Ānandatīrtha recited that hymn perfectly pronouncing the syllables and accents in an imposing voice and explained its import. The scholar said that there is a different meaning of this hymn.

Ānandatīrtha said the śruti has three meanings, Mahābhārata has ten meanings and Viṣṇusahasranāma has hundred meanings. All thousand names in Viṣṇu Sahasranāma have hundred meanings each. On hearing this statement some scholars asked him to explain the hundred meanings of a name. He agreed on the condition that they will reproduce it. They agreed. However, as he went on explaining the grammatical structure, the etymology etc of the name Viśva to explain its hundred meanings they were not able to catch and remember even half of them. Many of them were quite learned in Veda and Itihāsa Purāṇa. However, just as a well cannot contain the water of praḷaya they were not able to digest the meanings explained by Ānandatīrtha. They prostrated at the feet of Ānandatīrtha.

Śrī Madhva explains Dānasūkta and the meaning of the word Apālā

He moved to another temple on the bank of Payasvini wherein a large number of scholars had gethered. They invited an outside scholars to be their leader so that it will not be a humiliation to them if they are defeated in the debate.

The scholar asked Śrī Ānandatīrtha to explain the import of Dānasūkta of Ṛgveda. While explaining this hymn he said the verbal form pṛṇīyāta is derived from the root 'pṛṇa.' The scholar said it is derived from 'prīn.' He was put down with the remark you do not understand the difference between pṛ and prī. The scholars realised their mistake in confronting such a great personality and prostrated at his feet.

In another assembly while explaining a hymn of Ṛgveda Śrī Ānandatīrtha explained the meaning of the word 'Apālā' as 'young woman' but the scholars assembled said this word means a woman suffering from leprosy. Ānandatīrtha said you better ask an elderly person who will arrive here tommorow. He left. The next day the elderly person came and confirmed the meaning that it refers an young woman. By these debates his fame spread all over like moonlight. After visiting many temples on the way he returned to Rajatapīthapura.

The poet describes the condition of śruti comparing it with the condition of Draupadi and states that just as Bhīmasena made a pratijñā to protect the honour of Draupadi Ānandatīrtha made a pratijña to protect the śruti from wrong interpretation.

Śrī Madhva composes Gītābhāṣya and goes to Badarikāśrama

As a first step to protect the śruti from wrong interpretation Ānandatīrtha composed Gītābhāṣya and gave it to Śrī Achyutaprekṣa and the elderly sannyāsin. As he was planning to go on a long journey, he thought it would enable them to spend their time peacefully in his absence. He asked the permission from Achyutaprekṣa which he granted. He started his North Indian tour visited many tīrthas. He crossed the holy river Ganga and reached Badarikāśrama. He offered his Gītābhāṣya to Śrī Nārāyaṇa. He read the first verse in which he had stated that he would interpret it to the best of his ability. Nārāyaṇa suggested to him to replace the word Śaktitaḥ by leśatah, since, his ability is enormous and he has written only in a limited way as people are able to understand only in a limited way. Nārāyaṇa asked him to discourse on his Gītābhāṣya once again when his disciples were asleep. The disciples also got up and listened to the discourse. He used to take a bath early morning in the very cool Alakanandā river. He observed Kāṣtha maunavṛta for forty eight days. Pleased by his dedication.

Śrī Vedavyāsa invites Śrī Madhva to his Āśrama

Śrī Vedavyāsa invited him to come to his āśrama at Uttara Badari. He had come to invite him at night. The disciples realised it by the flash of the light of his personality. Sumadhvavijaya mentions the name Madhva for Ānandatīrtha for the first time in the verse that states that he was invited by Śrī Vedavyāsa. Next morning Śrī Madhva gave a message to his desciples and left for Vedavyāsa āśrama. The message is as follows :

नेदृशं स्थलमलं शमलघ्नं नास्य तीर्थसलिलस्य समं वाः ।
नास्ति विष्णुसदृशं ननु दैवं नास्मदुक्ति सदृशं हितरूपम् ॥

There is no holy place equal to this holy place i.e. Badarikāśrama, that destroys all sins. There is no holy tīrtha equal to this holy tīrtha i.e. Alankanandā. There is no God equal to the Supreme God Viṣṇu and there is no teaching equal to my teaching i.e. Śrī Madhva's teaching that leads to the ultimate good.

The message also said I am leaving to Vyāsāśrama to have the darśana of Śrī Vedavyāsa. I do not know whether I return or not. I wish all welfare to you.

Delivering the above message Śrī Madhva moved on the peaks of Himālaya. Among his disiples Satyatīrtha was unable to bear his separation and tried to

follow him. However, he was not able to keep pace with him. He moved till evening. But Śrī Madhva waved his hand indicating that he should return. He returned and joined other disciples at Ananta matha. Śrī Madhva who moved to saw the very Himālaya as a form of Supreme God attended by Mahālakṣmi, deities and sages and meditated. The poet describes this event as under :

पादोपान्त नमन्महामुनिगणं हेमप्रदीप्ताम्बरम् ।
श्रीमद्रत्नकलापमग्र्यकटकैर्विभ्राजितं हाटकैः ॥
दृष्ट्वा तं धरणीधरं सुवनमालोल्लासिनं सुन्दरम् ।
स्वानन्दाकृतिमस्मरन्मुररिपुं स्वानन्दतीर्थस्तदा ॥ (VI-57)

The description of Vedavyāsāśrama

In the seventh canto there is a beautiful description of Uttara Badari, Vyāsāśrama, Śrī Madhvāchārya's personality and a grand description of Vedavyāsa. The meeting of Śrī Vedavyāsa and Śrī Madhva is graphically described.

On the north side of the Himālaya mountain Śrī Madhva saw the beautiful āśrama of Śrī Vedavyāsa. He saw the sages who were not affected by the cold, rain or sharp sunlight, who had performed great sacrifices, who supported the vipras, who had studied the different Śākhas of Veda and who were always meditating upon the Supreme God Viṣṇu. This verse also describes the trees around the āśrama by utilising the śleṣa i.e. pun of the Sanskrit vocabulary. The adjectives when applied to the trees convey that the trees were not affected by the cold, rain or sharp sunlight, these had formed a thick forest, gave shelter to birds, had many branches, and were tall to the sky.

There were Śuka etc sages and the ascetics of hansa and parama hansa order. There were many birds like Parrots, Swans etc. There were deities and noble men who were not jealous of each other. This āśrama was like a Vaikuntha that provided supreme bliss.

Aṣ Śrī Madhvāchārya moved in the āśrama region, the sages saw him. They were wonderstruck by observing thirty two features of a great personality in him. He was more brilliant than Sun and the moon. He was sthitaprajña. They wondered whether Chaturmukha Brahma or Vāyu himself has come in the form of a man to meet Śrī Vedavyāsa. Śrī Madhva moved on and saw a large Badari tree. With its many branches spread in all directions and the soft skin, it looked like the

sarpent deity Śeṣa, with its large leaves it looked like Garuda, with its branches it looked like Veda spread with its Śakhas and Itihāsa Purāṇas. On the altar under this tree Śrī Madhva saw Śrī Vedavyāsa in the midset of a large number ascetics.

Though Śrī Madhva always had Śrī Vedavyāsa at his heart when he actually saw him he recollected that Śrī Vedavyāsa is Nārāyaṇa himself who took his incarnation as a son of Parāśara and Satyavati. It is from the ocean of his heart that Śruti arose like a Mahālakṣmi arising from the ocean. Mahābhārata and Purāṇas arose like Pārijāta, Brahmasūtras arose like nector. Now he is in this āśrama.

He is seated on a Kṛṣṇājina with Yogapītha. He is of the form of infinite bliss and free from the drawbacks. Mahālakṣmi, Chaturmukhabrahmā, Vāyu etc all deities take his feet on their head. I will bear the dust of his feet on my head. I shall prostrate at his feet. Prostrating at his feet Śrī Madhva describes him starting from the description of his feet upto his jatā in about twenty verses mentioning the special points of each aspect.

He moved nearer to Śrī Vedavyāsa intently seeing him and offered sāṣṭānga praṇāmas to him. Śrī Vedavyāsa took him by arms and embraced him. It was a privilege that even Śuka did not have. The disciples of Śrī Vedavyāsa offered an appropriate seat to Śrī Madhvāchārya and also arghya and pādya. They carefully listened to their conversation. The poet describes the two in a graphic way in the concluding verse.

सज्ज्ञानायान्दविज्ञानमूर्ती प्राप्तौ पृथ्वीमाश्रमे तत्र तावत् ।
जाज्वल्येते विष्णु वायूस्म देवौ वेदव्यासानन्दतीर्थाभिधानौ ॥

Śrī Vedavyāsa and Śrī Madhva proceed to Nārāyaṇāśrama

The eighth canto is the heart of Sumadhvavijaya. Śrī Nārāyaṇa, Śrī Vedavyāsa and Śrī Madhva meet at Nārāyaṇāśrama in the north of Himālaya. Śrī Nārāyaṇa instructs Śrī Madhva to compose Brahmasūtra bhāṣya.

While at Vyāsāśrama Śrī Madhva requested Śrī Vedavyāsa to teach him the secret meaning of śruti, Itihāsa-Purāṇa and Pāñcharātra. As a Ṛjuyogin he already knew the doctrines enshrined in these. However, he desired to have special instructions. Śrī Vedavyāsa readily agreed and instructed him the secret meaning. Śrī Madhva quickly comprehended. The generosity of the Guru to teach him the entire secret lore and the ability of the disciple to comprehend fully was applauded

by the sages and deities. Equipped with such special knowledge and accompanied by Śrī Vedavyāsa, Śrī Madhva proceeded to Nārāyaṇāśrama.

Śrī Madhvācharya saw Nārāyaṇa and started recollecting his glory at his heart. Nārāyaṇa has created this world consisting of prakṛti, mahattatva, ahamkāratatva, pañchabhūta etc. He has created the deities Chaturmukha Brahma, Vāyu, Garuda etc. He is always in the company of Mahālakṣmi. He will make the fourteen worlds merge into his udara during pralaya.

Śrī Madhva describes the incarnations of Nārāyaṇa

Śrī Madhva describes the ten incarnations viz Matsya, Kūrma, Varāha etc and mentions the special role played by each. He beautifully compares the events and situations of the incarnations of Śrī Rāma and Śrī Kṛṣna. For instance, Rāma destroyed Śiva's bow at Mithilā and Kṛṣṇa destroyed the same at Mathurā. Rāma killed Tātakā and Kṛṣṇa killed Pūtanā who was Tātaka in the earlier birth. Rāma killed Khara, Duṣaṇa etc., demons, Kṛṣṇa killed Mura, Narakāsura etc. In this way the events of the two incarnations are beautifully compared.

In addition to ten incarnations, Śrī Madhva also described the incarnations of Mahidāsa, Dhanvantari. Dattātraya, Kumāra, Ṛṣabha and Hansa. Describing all these incarnations, he offered salutations to hundred incarnations, thousand incarnations, and infinite incarnations but still who has one form. All these are different manifestations of this one form. There is no distinction between mūlarūpa and avatāra rūpa and between one avatārarūpa and another avatāra rūpa.

परमात्मने सततमेकरूपिणे दशरूपिणे शतसहस्ररूपिणे ।
अविकारिणे स्फुटमनन्तरूपिणे सुखचित्समस्त तनवे नमो नमः ॥

Śrī Nārāyaṇa instructs Śrī Madhva to compose Brahmasūtrabhāṣya

With this prayer Śrī Madhva prostrated at the feet of Śrī Nārāyaṇa. Śrī Vedavyāsa and Śrī Nārāyaṇa embraced each other. After some conversation Śrī Nārāyaṇa instructed Śrī Madhva to compose a bhāṣya on Brahmasūtras. He said some people have written bhāṣyas on Brahmasūtras concealing its true import and misleading the people. Though in this Kali age majority are misled by this still there are a few right minded persons who require to be guided on the right path. Śrī Madhvachārya accepted Śrī Nārāyaṇa's order with humility. The poet concludes

this canto by beautifully comparing the three viz Śrī Nārāyaṇa, Śrī Vedavyāsa and Śrī Madhva with three Vedas three sacred fires and the three worlds :

आम्नायास्त्रय इव तत्त्व बोधका स्ते । पापघ्रास्त्रय इव पावकाः प्रजानाम् ॥
लोका वा सकलभृतस्त्रयोऽत्र रेजुः सानन्दा मुनिसुत धर्मसूनु मध्वाः ॥

Śrī Madhva returns to Vyāsāśrama and then Ananta Matha

Śrī Madhvāchārya moved out from Nārāyaṇāśrama with Śrī Vedavyāsa and stayed at Vedavyāsāśrama for sometime. He listened to the discourses of Śrī Vedavyāsa and learnt everything that is valuable and worth learning. He left Vedavyāsāśrama with the permission of Śrī Vedavyāsa. However, Śrī Vedavyāsa was always at his heart and they were never separated. When he returned to Anantamatha his desciples who were eagerly waiting for him were delighted. Agnisharmā etc five-six brahmins offered food to him together. He consumed the entire food offered by them. The poet exclaims 'It is no wonder since, as Mukhyaprāṇa he consumes entire charāchara at the pralaya. Then, he compsed Brahmasūtrabhāṣya.

Special features of Brahmasūtrabhāṣya of Śrī Madhva

The poet describes the special points of his bhāṣya in glowing terms as under. i) It describes God Vāsudeva as full of auspicious attributes, free from any drawback, bestower of jñāna, bhakti and vairāgya and ultimately ānanda to his devotees and therefore, the God is very much pleased by this bhāṣya. ii) The doctrines stated in it are supported by profusely quoted śruti and smṛti passages and sound arguments. iii) It is simple and intelligible even to an average person, at the same time, its deep import is difficult to be grasped even by very learned scholars. It delights the noble minded and pierces the critics. iv) It is absolutely free from the defects. Not even one sentence is superfluous in it. It has all good features of a bhāṣya and even the deities get a sense of fulfillment by reading it. (v) earliar twenty one bhāṣyas are refuted by it. But no drawbacks can be pointed in it either on the basis of an earlier work or by a later work. Śrī Satyatīrtha had the privilege of writing this bhāṣya. Even to write one letter of this bhāṣya is as holy an act as building a temple of lord Viṣṇu on the bank of the holy river Gangā.

Śobhana bhatta meets Śrī Madhva and becomes his disciple

Śrī Madhvāchārya moved from Ananta matha at Badari, visited many holy places and reached a place on the bank of river Godāvari. In that place several

scholars who were experts in different Śakhās of Veda and different systems of philosophy asked a series of questions and were wonderstruck by his extra ordinary knowledge. Śrī Śobhana bhatta was prominent among them. He prostrated at the feet of Śrī Madhvāchārya and became his disciple. He studied Brahmasūtra bhāṣya directly under him. He lost his earlier interest in all other systems and completely devoted to the propagation of Śrī Madhva bhāṣya. In his discourses he used to quote the example of Dakṣiṇavarta conch i.e. a conch the face of which is on the right side. He used to say that a person who did not know its value threw it as useless, another person who knew the value of it in a limited way sold it and was satisfied with the money he got. But a person who knew it to be of highest value worshipped it and obtained the highest benefit. In the case of Śrī Madhva śāstra also these three approaches are found. Ignorant persons are indifferent to it. Those who know its value in a limited way learn and teach it to get fame and money but those who know its real value completely devote for its study and teaching as a service to God and obtain God's grace.

Śrī Madhvachārya continued his discourses to Śobhana bhatta and other devotees, filled their heart with the nector of devotion and returned to Udupi. Achyutaprekṣa and the elder sannyāsin were delighted to see Śrī Madhvāchārya back in Udupi. He removed the doubts in their mind and created firm faith in his Brahmasūtra bhāṣya. Śrī Madhvachārya gave tapta Mudra of Sudarśana Chakra and Śaṅkha to his devotees.

Establishment of Śrī Kṛṣṇa temple

The most important event described in 9th canto is the establishment of Śrī Kṛṣṇa temple. The way in which Śrī Madhvāchārya secured the idol of Śrī Kṛṣṇa is well-known. When he was observing his meditation on the Sea shore, a ship coming from Dvārakā was in difficulty. He saved it by helping it to come to shore signalling it by his cloth. The ship owner requested Śrī Madhvāchārya to receive some service from him. Śrī Madhvachārya asked him to give the gopichandana blocks stored in the ship. He offered the same. These contained the Idols of Śrī Kṛṣṇa and Balarāma. Śrī Madhvāchārya brought Śrī Kṛṣṇa idol to Udupi and established Śrī Kṛṣṇa temple. While bringing it he spontaneously composed Dvādaśa stotra.

Śrī Madhvāchārya asked his Guru's son Vāsudevāchārya to perform a sacrifice. Śrī Madhvachārya's younger brother functioned as a priest for this sacrifice. He

recited several hymns. It was a grand function. The poet concludes this canto by informing us that Śrī Madhvāchārya went to Badari once again. The details of his journey to Badari are described in the next canto.

The events that revealed the extra ordinary power of Śrī Madhva

In the tenth canto certain events that revealed the strength and greatness of Śrī Madhvāchārya are described. These events took place in the course of his second journey to Badari and returning to Udupi.

These are briefly stated below.

i) King Īśvara deva used to ask the travellers in his country to dig the ground to prepare a pond. He asked Śrī Madhvāchārya also. Śrī Madhvāchārya asked him to demonstrate digging so that he can dig so. Īśvaradeva started digging but he was not able to stop it. This indicates that man is not free either to start an activity or to stop it without the direction of Mukhyaprāṇa.

ii) When Śrī Madhva and his disciples reached the bank of river Ganga, there were no boats to cross the river. Śrī Madhva crossed the river with his disciples easily. The Jawans of the Muslim ruler of the area rushed towards them to prevent. Śrī Madhva told the jawans 'you will be drowned in the river if you try to come.' He spoke to them in their language. He crossed with his disciples. The Muslim ruler was observing this act. He was wonderstruck by the power of Śrī Madhva and offered half of his kingdom to him.

iii) In the course of their further journey a group of robbers surrounded Śrī Madhva. Śrī Madhva folded a piece of cloth and created an impression that it contained money. He moved around. Each one wanted to snatch it. They started fighting among themselves.

In another place, the robbers mistook the disciples of Śrī Madhva to be stones. When they realised that these were men, they prostrated at their feet and ran away.

In another place, Śrī Madhva asked his disciple Upendratīrtha to weild the axe against the robbers and made them run away.

iv) When they were on the slope of Himālaya a tiger came to attack Satyatīrtha and Śrī Madhva killed it merely by touching it.

Śrī Madhva reached Nārāyaṇāśrama. Śrī Nārāyaṇa gave him Vyāsamuṣṭis in which he was always present with Lakṣmi. He asked Śrī Madhva to compose

Mahābhārata tātparya nirṇaya. Śrī Madhvāchārya started his return journey and visited a number of piligrim centres and reached the bank of Gangā. There were no boats to cross the river. He crossed it alone easily and then arranged boats from the other end. He then went to Hastināpura and observed Chaturmāsa. Here, Gangā river appeared from the ground near a tree and also personally in a beautiful form. She prostrated at the feet of Śrī Madhva. The diciples were wonderstruck by seeing her. Then, Śrī Madhva proceeded to Vārāṇasi. One day he found that his disciples thought they were very strong while they were playing. Śrī Madhva asked them to wrestle with him. He pounced upon them. They were unable to bear the weight of even his fingure. They appealed to him to release them.

At Vārāṇasi a sannyāsin by name Indrapuri met Śrī Madhva and asked him as to how the position that 'Karma supported by jñāna is the means of liberation' is justified. Śrī Madhva explained its implication saying that jñāna is the means of liberation and jñānottara karma, such as meditation of God provides increase in bliss. Indrapuri further asked what is jñāna? Śrī Madhva retorted if you do not know what is jñāna, then, it follows that you are ignorant.

The special points made in Śrī Madhva's discourses

Śrī Madhva delivered discourses and especially made the following points in his discourses.

i) The God is conveyed by all words, he is present in all, he is eternal and he is jñānasvarūpa. It is by his will that creation, sustenance and destruction of the world take place.

ii) God is at the heart of all, he protects the noble and destroys the evil, he has jñāna, ānanda etc infinite qualities.

iii) There is none who is equal or superior to him. He is unique and distinct from all others.

Śrī Madhva's discourses were unique. Eight steps of the development of a discourse viz i) The statement of subject ii) Its analysis iii) Arguments iv) Example v) Doubts vi) Pūrvapakṣa vii) Siddhānta and viii) Prayojana are skillfully developed.

Śrī Madhvāchārya was happy to see the gadā held by him when he was Bhīma at the Kurukṣetra. He remembered 'how he used to destroy the huge elephants.

When he was at Hrishikesha Rudra approached him in the form of a Brāhmaṇa and requested him to receive bhikṣā from him. He offered the same with rich food through his desciples. Śrī Madhva went to Ishupāta a place of Paraśurāma and remembered him with devotion. He went to Goa. Here, he made the trees and plants to yield the flowers and fruits by his delightful music.

Śrī Madhva's disciples sang the glory of Śrī Madhva narrating these great events and many others not mentioned here that were lauded even by deities. This delighted the pious persons like cool showers of rain.

The description of Vaikuntha

In the elevanth canto there is a beautiful description of Vaikuntha.

When Śrī Madhva was delivering his discourse on Brahmasūtras Ādiśeṣa accompanied by Sanaka etc sages came to listen it. His arrival was indicated by a flash of light. When he returned sanaka etc sages asked him the benefit of listening to the discourse of Śrī Madhva. He said attaining Svarga etc are inferior benefits. To attain liberation is the real benefit. To give an idea of this benefit he described Vaikuntha.

At the centre of Vaikuntha there is the city of the Supreme God.

The houses built by padmarāga gems shine in the midst of white compounds built by sphatika. This looks like the Supreme lord laying on white Ādi Śeṣa. The terraces are studded with sphatika with hanging blue gems. This looks like the confluence of Ganga and Yamunā. There are beautiful birds carved in the pegions which look like real birds. In the halls of these buildings various kinds of gems are hanging from the roof and spread their lustre outside. All these decorative items are the form of Mahālakṣmi. In this city there are a large number of earlier liberated Chaturmukhabrahmā, Rudra etc. However, there is no congestion. At the centre of these buildings, there is the palace of Supreme God. Mahālakṣmi herself serves God though she has thousands of servants at her command. The Supreme God sports with her even though he enjoys into himself (svaramaṇa).

There are four states of the liberated viz sārupya, sāmipya, sālokya and sāyujya.

Those who attain Sārūpya will have four arms and will look similar to God. Those who attain Sāmipya will be close to God while those who attain Sālokya will remain in Vaikuntha itself in some or other place. Chaturmukha brahmā attains Sāyujya.

Women will entertain their lords with music and dance. They enjoy the cool breeze blowing over the flowers of mandāra, pārijāta, harichandana etc. They accompany them in vimānas. The poet impressively describes their beauty. He also describes the charm of the seasons vasanta, grīṣma, śarat etc and says that the beauty of all seasons is found together in gardens of Vaikuntha. He says the garden in Vaikuntha is much superior to Nandanavana of Svarga.

The liberated will have the privilege of seeing God decked with all ornoments. Depending upon their innate capacity they see him in different forms. Whatever they desire all that will be available by mere wish. Poet concludes by stating that those who listen to the Bhāṣya of Śrī Madhvāchārya will attain the liberation that will provide such a great delight.

महानन्दतीर्थस्य ये भाष्य भावं मनो वाग्भिरावर्तयन्ते स्वशक्तया ।
सुराद्या नरान्ता मुकुन्दप्रसादात् इमं मोक्षमेते भजन्ते सदेति ॥

Pundarīkapuri debates with Śrī Madhva and is defeated

'None can veil the Sun Śrī Madhva supported by the sky Śrīmanārāyaṇa.' In these words the poet sums up the theme of the twelth canto.

In this canto an account of the disturbed mind of Māyāvādins and their attempts to oppose Tatvavāda are described. The rising popularity of Tatvavāda is also presented. Śrī Madhva's mastery over the recitation of Vedi hymns and his deep scholarship in the interpretation of these hymns are brought out. There is a reference to the theft of his library and its recovery.

The philosophical revolution caused by Śrī Madhva's Brahmasūtra bhāṣya and his descourses on it caused considerable alarm among those who were wedded to māyāvāda but were not able to defend it against Tatvavāda. These people, particularly from Chola and Kerala regions gathered round two protogonists of māyāvāda viz Pundarīkapuri and Padmatīrtha and discussed the difficult situation facing them. A vociferous person in the group said : According to Advaita there is only one reality i.e. Brahman. He is beyond words. Jīva is not distinct from him. The world is an illusion. As soon as Ātmaikyajñāna is obtained the world is rendered like burnt cloth. Madhva's tatvavāda is totally opposed to Māyāvāda. However, those who meet Madhva feel that he is an embodiment of Veda. He is Vedavyāsa, we have to oppose him to save māyāvāda. After prolonged discussion